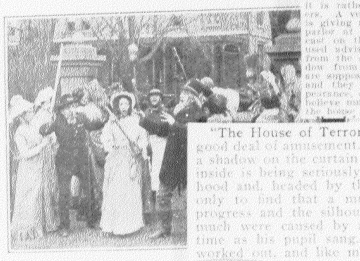
The House of Terror

The House of Terror (Lubin, April 29).—A humorous idea furnishes the basis for this picture and it is rather cleverly worked out by the Lubin players. A very enthusiastic music master is giving a lesson to a young man and woman in a parlor at night. Their shadows are supposed to be cast on the blind. The word "supposed" is used advisedly, as no shadows appear on the blind from the outside. It is only when we see the window from the outside that we know that shadows are supposed to be cast. But there the shadows are and they are most sensationally misleading as pertaines, causing a great gathering of neighbors who believe murder is being committed and who rush into the house only to learn what fools they have been.



"The House of Terror."—A Lubin picture which creates a good deal of amusement. In passing a house a person notices a shadow on the curtain which seems to show that some one inside is being seriously handled. He alarms the neighborhood and, headed by the constable, they invade the place only to find that a musical rehearsal of some sort is in progress and the silhouettes which excited the villagers so much were caused by an over enthusiastic master beating time as his pupil sang. This is a novel idea and is well worked out, and like most of Lubin's comedies, it is real funny.

negate irrigation scenes. The excited country folks decide to investigate the matter. One nice evening they arm themselves with guns and pitch forks and other useful instruments and break into the house just as—from the appearance on the window shade—a terrible tragedy is taking place. When the intruders come into the room they find Prof. Pianin conducting a musical rehearsal. The well meaning countrymen are thrown out of the house and the Professor is not molested any more.

RELEASED MONDAY, MAY 3d

The Falling Arrow

"THE FALLING ARROW" (D); "PUZZLE MAD" (C). Released by Lubin Mfg. Co. May 3 (one reel).

The marked improvement of some recent Lubin films has been the subject of comment among exhibitors and whereas formerly everybody dodged these films, exhibitors now are willing to take a chance with an occasional Lubin. This reel is particularly good and everybody hopes the improvement will continue. "There's lots of room for it," said one exhibitor when the subject was brought up.

"The Falling Arrow."—One of the Lubin Western tales which has plenty of life and action and cannot fail to thrill the audience as it did where it was seen the first time. An Indian saves a young girl on the frontier from the unwelcome advances of an outlaw. He makes her presents and finally asks for her hand in marriage, but her father drives him from the house. Meanwhile the outlaw has determined to obtain possession of the girl and enters the house, thrusts the mother into a closet, throws a blanket over the girl's head and escapes with her on his horse. He imprisons her at his ranch. She tears a bit from her white skirt, fastens it to an arrow and shoots the arrow into the air. It falls at the feet of her Indian lover, who immediately goes after her. The rescue is effected after a sharp fight with the outlaw. In one detail this picture was more nearly true to actual life than any Indian picture hitherto shown. The Indian's horse had no saddle. The Indian merely jumped upon his back and rode swiftly away. The riding in this picture is unusually good and the action on the whole is true to life. There is a snap and go about the entire film which makes it especially desirable for almost any programme.

The Falling Arrow (Lubin, May 3).—The Magic Arrow would have been a more appropriate title, for it travels in this picture further than any arrow ever traveled before without wings. It is shot by a girl held captive by a bad outlaw and it lands in an Indian camp over so many miles away. It has attached to it a note to the girl's Indian lover, who mounts his horse and rides furiously through several reels till he reaches the girl and rescues her. There are other amateurish features in the story, such as the home where the girl lives, having a distinctly Eastern atmosphere outside, while the interior is fitted up like a trapper's cabin, but space forbids going into all the details. The acting is on a par with the story.

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An outlaw is in love with a
lexican planter's daughter.
e follows her wherever she
es. Young Deer, the Chief
an Indian tribe is also
love with the Mexican's
ghter.

While going to the stream
water the girl is followed
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mined to marry the girl he
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a lonely hut. She en-
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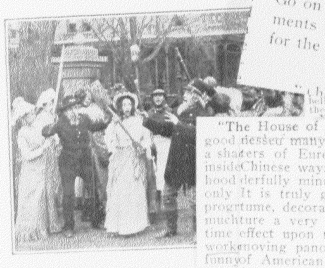
n where she sends a mes-
e wound around an arrow
into the Indian camp. The
Indian comes at once to lib-
erate her. He attacks the
outlaw and a fierce fight en-
sues out of which the Indian
comes victorious. He places
the girl upon a fast horse and
brings her safely home to her
parents. The happy father
offers money to the Indian
which he proudly refuses.
Wishing to be thankful the
Mexican asks him to choose
of his plantation whatever he
may desire. The Indian asks
for the girl's hand and moved
by the pleadings of his daugh-
ter the planter gives his con-
sent to the marriage.

The Hous[illegible] Terror



traction. Greed and envy never pay. It may [illegible] some big temple of vaudeville great satisfact[illegible] "get back at the nickelodeons," but it is satisfa[illegible] for which they pay a price they cannot afford[illegible] is like spiting your face by cutting off your [illegible] Go on educating the public taste for cheap am[illegible] ments and the final result will be a distinct [illegible] for the moving pictures.

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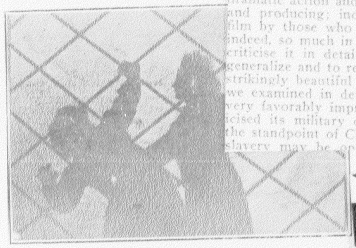
The Exhibitor's Guide, believing that [illegible] believe the house only [illegible]

"The House of Terror."—A Lubin picture [illegible] good dresser many gorgeous Chinese specimens in the [illegible] a shakers of Europe, we have read Chinese books and studi[illegible] inside Chinese ways, and Mr. Selig seems to us to have paid wo[illegible] hood erfully minute attention to the details of this fine pictur[illegible] only It is truly gorgeous in effect. You have richness of co[illegible] progetume, decoration and ornament. You also have in this p[illegible] muchture a very appropriate toning or tinting of film, and t[illegible] time effect upon the mind is that of the passage across it of [illegible] work moving panorama of Chinese life interwoven with a ske[illegible] funny of American mundanity. The film is crowded with ten[illegible] dramatic action and shows the most conscientious rehearsi[illegible] and producing; indeed, the amount of work put into th[illegible] film by those who made it is simply marvelous. There i[illegible] indeed, so much in it that it is difficult, if not impossible, t[illegible] criticise it in detail. One is therefore perforce obliged t[illegible] generalize and to rely upon the mental effect created by th[illegible] strikingly beautiful piece of work. The last Selig film tha[illegible] we examined in detail was "In Old Arizona," and we wer[illegible] very favorably impressed by it, although some persons cri[illegible] cised its military details very unfavorably. Possibly fro[illegible] the standpoint of Chinese archæology this picture of Chines[illegible] slavery may be open to similar objections. Be that [illegible] as it may from the artistic [illegible]



[illegible] BIG GAME [illegible] 'RICA

are thrown out of the house and the Professor is not molested any more.

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RELEASED MONDAY, MAY 3d

The Falling Arrow

Length 640 Feet **Copyrighted 1909**

* * *

An outlaw is in love with a Mexican planter's daughter. He follows her wherever she goes. Young Deer, the Chief of an Indian tribe is also in love with the Mexican's daughter.

While going to the stream for water the girl is followed by the outlaw. The Indian fills her pail. On her way home she is accosted by the outlaw. Her scream brings the Indian to the spot. He fights the outlaw and the latter swears revenge. Determined to marry the girl he kidnaps her and brings her to a lonely hut. She endeavors to crawl to the roof from where she sends a message wound around an arrow into the Indian camp. The Indian comes at once to liberate her. He attacks the outlaw and a fierce fight ensues out of which the Indian comes victorious. He places the girl upon a fast horse and brings her safely home to her parents. The happy father offers money to the Indian which he proudly refuses. Wishing to be thankful the Mexican asks him to choose of his plantation whatever he may desire. The Indian asks for the girl's hand and moved by the pleadings of his daughter the planter gives his consent to the marriage.

PUZZLE-MAD

Length 325 "Puzzle Mad."—A Lubin comedy which shows a man who has gone puzzle mad walking into all sorts of pitfalls and troubles and finally landing in a cell in an asylum where he sits all day and attempts to solve the puzzle. It is a novel conception and has merits as a bit of funny business.

Mike Fennesy buys a five cent puzzle and soon is so enraptured with this puzzle that he does not see anything that is going on around him. He gets in all kind of trouble. He does not mind it, however as long as he can find the solution of the puzzle. But all in vain.

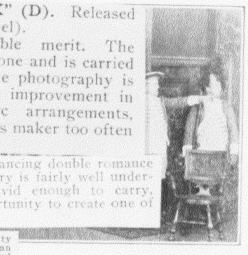
He is now at the crazy house where he still is trying to solve the puzzle.

RELEASED THURSDAY, MAY 6th.

The Old Hall Clock

"THE OLD HALL CLOCK" (D). Released May 6 by Lubin Mfg. Co. (one reel).

A reel which has considerable merit. The thought underlying it is a happy one and is carried out with commendable skill. The photography is splendid. I am glad to say the improvement in these films extends to the scenic arrangements, which in former productions of this maker too often had a look of repulsive cheapness.



Copyrighted 1909

"The Old Hall Clock."—A very entrancing double romance is enacted in this Lubin film. The story is fairly well understood and the scenes and action vivid enough to carry, although the producer missed an opportunity to create one of the greatest film dramas of the times.

The Old Hall Clock (Lubin, May 6).—A pretty romance is weakened in this subject by giving it an extravagant melodramatic ending. If the story had concluded as charmingly as it commenced it would have been more satisfactory. We are first shown the old hall clock in Revolutionary times. It has a false back that leads by secret passage to a cave, and through this passage a Colonial maid assists in the escape of her lover, who is pursued by the British soldiers. We next see the mansion at the present time, with the old clock still in its place. A modern maiden is about to wed, but her lover is kidnapped by highwaymen, who hold him for ransom, taking him to the cave for safe keeping and sending word to the mansion that if $10,000 is not forthcoming by midnight he will be killed. The girl's father and the wedding guests try to make up the sum, but cannot do it, and they and the girl give the lover up for lost, unmindful of the fact that floods do not so promptly destroy the means by which they hope to gain. The clock's hands are now approaching 12, and the girl turns them back 20 minutes, or, if this childish pretense would gain a [illegible]

"The Old Hall Clock."—A Lubin story which pleases every audience which sees it. A part of it is of Revolutionary times and a part of modern times. The Revolutionary story shows a spy pursued by British soldiers fleeing to the home of his sweetheart. She hides him in the old hall clock, but as he steps into it he discovers that it is the entrance to a secret passage which leads to a cave beneath the house. There he is secure until the search ceases, then he comes back to the clock and escapes. The modern story is that a wedding is about to be celebrated in the same house. The bridegroom is waylaid by brigands and taken to a cave. A note is sent to the house that if $10,000 is not left at a certain tree by the stroke of midnight the groom will be killed. The company gathers its wealth, but it falls short of the required sum, and midnight is approaching. In the cave the watch set over the young man leaves him for a time. He frees himself from his bonds and while looking for some means of escape sees the specters of the former lover and sweetheart appear from behind a rock and disappear again. He follows and just as the old clock strikes twelve walks into the room through the clock into the arms of the waiting bride. The wedding is solemnized then and there. No mere description can convey any adequate conception of the interest which this story excites. Perhaps there are some details missing, but the plot is so good and it is worked out so graphically that everyone in the audience holds his breath almost and then breaks into vigorous applause as the groom enters the room to claim his bride. This film is recommended to any manager

UTIONARY WAR. HOW THE SPY ESCAPED.

he pendulum of the old hall clock, there is nothing sor of the Colonial hall flies back and a man in the s reeling down the hall, a dirty blood-stained hand- e young lady of the house, just coming down the lover and she knows enough. She quickly points to , touches a spring and the rear panel of the old time ge-way. The man springs through the door and the room. She denies having follows her lover through the him farewell and then returns

g passed the old Colonial house ock is still swinging, only the ime-sex of the change of times. horse-back. It is their wedding Wentworth kisses his intended bride-groom is waylaid by four is delivered at the old oak be-

guests are assembled, the bride ere is great excitement among message. There is great con- ney to pay the ransom. The groom. They arm themselves

PUZZLE-MAD

Length 325 Feet

Copyrighted 1909

Mike Fennesy buys a five cent puzzle and soon is so enraptured with this puzzle that he does not see anything that is going on around him. He gets in all kind of trouble. He does not mind it, however as long as he can find the solution of the puzzle. But all in vain.

He is now at the crazy house where he still is trying to solve the puzzle.

RELEASED THURSDAY, MAY 6th.

The Old Hall Clock

...we have no hesitation in handing out our highest praise ... this film on the three principal grounds we always keep ... view when writing of moving pictures. First of all, it is ... grand piece of photography, it is a splendid dramatic pro... ...tion, magnificently staged, and then through all its mazy ... thought underlying it is a happy one ... out with commendable skill. The photography is splendid. I am glad to say the improvement in these films extends to the scenic arrangements, which in former productions of this maker too often had a look of repulsive cheapness.

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